

Washington Has Another Very Important Premiere This Week

CAPITAL'S INAPPRECIATION OF GOOD PLAYS AND FINE ACTING IS DISGRACE

Our Frank Patronage of "Piffle" While We Allow the Really Worth While Things to Starve Is Discouragement to Managers Who Try to Send Us Artistic Productions.

By JULIA CHANDLER MANE.

Washington would get its just deserts if one-half the playhouses tenanted by the best theatrical attractions the country affords were turned into homes for popular vaudeville and the other half given over to burlesque, for when producers send the cream of their offerings to the Capital of the United States, it deliberately turns a cold shoulder in utter disregard and inappreciation.

So keenly is this fact felt that loyal Americans are already beginning to speak of it in accents of shame and disgust.

The week that has just gone by, bringing to us at least three great artists and two remarkably fine plays in their respective lines, is no unique example of local disdain of what is really fine in the theater, while giving frank patronage to pure and simple "piffle."

For many years McIntyre and Heath appeared in vaudeville in their black-face skit, which is known the country over as "The Ham Tree," an act which has always proven sufficiently humorous to tickle the risibilities of a vaudeville audience. Practically everybody who attends the theater at all has laughed at their foolishness one time or another, yet when John Cort brought these two comedians to Washington last week in the same old sketch, which has become so familiar that the average theater-goer could repeat half the lines, verbatim, at \$2 prices, Washingtonians dug cheerfully down in their pockets and fished out the coin with every evidence of feeling that they were getting its value in entertainment.

And not a soul could plead ignorance of what they were doing, for McIntyre and Heath have been offering "The Ham Tree" for a period much longer than my memory.

Of course, the black-face character work of the two comedians did not stand alone. Since its vaudeville days "The Ham Tree" has acquired a few ruffles around its skirt in the way of musical comedy, but the ruffles are flimsy affairs, and certainly not worth the difference between the price of a vaudeville show and that of legitimate drama, for the musical embellishment as heard here last week was not even distinguished by a single good voice.

Yet "The Ham Tree" drew the crowds while the best melodrama that has held the boards of a local theater during the four years that I have been writing dramatic criticism for The Washington Herald, as well as the most consummate skill in the matter of acting that Washington has seen in many a day, went begging.

Included in the latter category is not only the cast presenting "Birds of Prey" at the Columbia last week, but the players who offered "The Secret," headed by Miss Frances Starr, at the National.

Miss Starr's visualization of Gabrielle Jannetot, the woman who Henri Bernstein saw fit to obsess with a passionate and revolting jealousy in his powerful drama, is the highest form of dramatic art. It is the flawless gem in her brilliant career.

And the players supporting Miss Starr in "The Secret" give a performance which is alone worth the price of admission. Add to this the dramatic touch with which David Belasco has staged the drama and we have consummate skill in every quarter of its production.

Yet "The Secret" was but sparsely attended by Washington theater-goers last week.

In the face of such a fact, may I ask, is the incentive to producers to bring the best of their offerings to the Nation's Capital?

What to keep the rest of the country from feeling ashamed of us?

Scarcely less excuse was there for the meagre attendance at the Columbia last week, where A. H. Woods did tribute to our judgment by giving us the premiere last Monday night of "Birds of Prey," superbly acted by Miss Jane Grey and John Barrymore in the leading roles.

Somebody had the temerity to suggest that the new Woods production did not draw larger audiences because it came to us first, having no long run elsewhere to its credit.

Stuff and nonsense!

As I reminded the commentator, Miss Starr's exquisitely modeled portrait of Gabrielle Jannetot had brought her a metropolitan ovation during the long run of "The Secret" in New York.

And what about the "Pair of Sixes," which came to the Belasco the week before last, after the most successful run of a solid year in New York?

The piece was as clean as a cleaver, a farce as pure as a dove, and yet its record of success elsewhere made absolutely no difference to Washington.

And it is all a great pity, which, somehow, ought to be remedied.

There are plenty of folk in Washington who enjoy the theater and are fortunate enough to have the price of seats. Yet the majority of them will never see Miss Starr's perfect play, or the "Pair of Sixes," because she is shortly to begin rehearsal for the new drama in which Mr. Belasco is to present her in December.

And "Birds of Prey" goes directly from Washington to New York, where it has every promise of an extended run, so that those who missed seeing it last week, through indifference or inappreciation, or whatever reason, are likely to be severely punished: for they are not likely to have another chance of seeing the gripping and very human story presented again on our stage with the present company of exceptionally fine artists in the cast.

A. H. Woods, the former purveyor of low-priced melodrama has within recent years developed such an unerring instinct in the matter of picking successes that he is fast becoming a distinguished figure in New York theatricals. There are to his credit three of the biggest dramatic successes of last year, viz: "Within the Law," "The Yellow Ticket," and "Potash and Perlmutter," and right now he has three stupendous hits in Forty-second street, even before he adds "Birds of Prey" to the number.

The dominant ingredient of the theatrical hash of the current week is the musical comedy, "High Jinks," coming to the Belasco, and "My Best Girl," to the Columbia, each with an enviable record of success in New York and elsewhere attached to its announcement.

"High Jinks" began its career on Broadway the 18th of last December, an occasion which was of more than usual interest because it marked the debut of Miss Elaine Hammerstein, the daughter of the producer.

Miss Hammerstein is no longer with the company, and, indeed, only one member of the original cast is to be seen this season in an important role, although the present company is an excellent one for all that. Miss Ada Meseda, whose fine voice has been heard here with the Aborn Opera Company, is still playing the part of Mrs. Thorne, in which her singing, dancing, and exquisite Parisian gown have all won the unlimited enthusiasm of both New York and Boston.

Miss Stella Mayhew is the chief merry-maker in "High Jinks" this season, and Miss Elizabeth Wood is said to be another bright spot of the musical comedy.

Rudolf Friml, whose "The Firefly" we all liked, is responsible for the music, much of which is already familiar in Washington, and Otto Hauerbach is the author of the book.

In "My Best Girl," Victor Morley will be the featured member of the cast at

CALENDAR OF THE WEEK.

National—Otis Skinner in "The Silent Voice."
Belasco—"High Jinks."
Columbia—"My Best Girl."
Piffle—"Fine Feathers."
B. F. Keith's—High-class Vaudeville.
Gaiety—"Rosie Posy Girls."
Cosmos—Vaudeville.
Casino—Vaudeville.

woman. They are pals, and Starr finally falls deeply in love with the young lady. They are married, but after two years, while Starr has earnestly desired an heir, the marriage has not been fruitful. In the meantime, the young wife has been thrown much in the society of a man much younger than her husband, and her loyalty is sorely tempted. Starr has become very proficient in lip reading, and while he and his wife are living practically apart he amuses himself by reading, with the use of powerful glasses, the stories told by others in Central Park, just across the avenue. These stories, with their pathos and tragedy, soon begin to make a strong appeal to the rich, lonely man, and finally his nature undergoes a complete change. The breach between himself and his young wife is completely healed, and in the end there is happiness for everyone.

Charles Frohman has provided, it is stated, an elaborate production, in which a number of novel ideas are brought out in the stage settings, and to have provided Miss Starr with an exceptionally strong and well-balanced company, including Mrs. Skinner. Others in the cast are Eugene Woodward, Owen Meach, Wade Boteler, Florence Fisher, George Gault, Harry Sothorn, Father Corneli, Walter F. Scott, Winona Denison, William Wilson, Philip Leigh, and Ruth Farnham.

Belasco—"High Jinks."

After having run for a year at the Casino Theater, New York, Arthur Hammerstein's production of "High Jinks" will begin a week's engagement at the Belasco Theater tomorrow. The piece is the work of Otto Hauerbach and Rudolf Friml, who are best known as the authors of "Naughty Marietta" and "The Firefly." The music is said to be far above the American standard and fully half a dozen of the production's songs have been whistled, hummed, and sung here for months. The leading role is assumed by Stella Mayhew who is too well known to local theater-goers for further introduction. She is assisted by Eugene O'Rourke, Billie Taylor, Philip Ryley, Emma Francis, Adele Ardley, Paul Porcasi, Dorothy Vernon, Ada Meade, Bernard Gorcey, Elizabeth Wood, Dorothy Wolfe, Augustus Schmitt and Albert Devere.

The name "High Jinks" comes from a certain magical perfume which upon smelling gives happiness. The plot of the story concerns the career of an American naval specialist residing in Paris who comes under the spell of "High Jinks." He kisses his patient, the wife of a volatile Frenchman. He is discovered and challenged to a duel, but the encounter never takes place, as the Frenchman's anger is appeased by the offer of equal familiarity with the doctor's wife. By the end of the play, the woman the plot becomes somewhat involved; and it is still further complicated by the presence of a wealthy American who is looking for his lost love, and the subsequent adjustment of all grievances abides by the rule of dramatic art, but depends entirely upon the efficacy of the perfume "High Jinks" which is the balm for all ills.

Columbia—"My Best Girl."

"My Best Girl" comes to the Columbia Theater tomorrow night with Victor Morley in the stellar role. Glowing praise was showered on this merry musical comedy when it was first presented at the New National Theater, and during its extended run there it became one of the striking successes of Broadway. Scarcely less marked was its success in Boston when last it went to that city for a run.

"My Best Girl" is from the pen of Channing Pollock and Renold Wolf. The music is worthy of the lyrics and Clifton Crawford and Augustus Barratt have by this one piece, if they never had or do accomplish anything else, established themselves as musicians with originality and plenty.

Victor Morley is the star of the piece. Those who have seen him in "Three Twines" and "The Quaker Girl" will find him even more delightful in "My Best Girl." Morley is surrounded by a cast of brilliant people. The principal roles were selected with the greatest care and among the most beautiful voices that there is no hearing of terpsichorean skill that is not to be found well executed.

The production is elaborate. The costumes are in the most part modern and are kept up to the minute. Green and Parker will have an offering of songs: Roland and Farrell, their comedy skit "Putting It Over," Frank Gabbay, Young Harry, Bert Wiggins, Harry La Van, Walter and Jane Pearson, "Billie," Friday, Sarah Hyatt and Jeanette Mohr. Friday night will be country store night at which performance Manager Peck has selected many gifts for distribution, some of them having been selected for the children as well as the ladies and gentlemen.

Casino—Vaudeville.

Rankoff's Dancers, an aggregation of five girls and one man, in a whirlwind terpsichorean festival, introducing the latest novelties in the dance world, will headline the Casino bill this week. Green and Parker will have an offering of songs: Roland and Farrell, their comedy skit "Putting It Over," Frank Gabbay, Young Harry, Bert Wiggins, Harry La Van, Walter and Jane Pearson, "Billie," Friday, Sarah Hyatt and Jeanette Mohr. Friday night will be country store night at which performance Manager Peck has selected many gifts for distribution, some of them having been selected for the children as well as the ladies and gentlemen.

Piffle—"Fine Feathers."

Eugene Walters' dramatic success, "Fine Feathers," will be the offering of the Piffle Players this week. This will mark the first presentation of this evening musical comedy play in stock.

In "Fine Feathers," Mr. Walters reveals an American home where the wife is obsessed by the criminal longing for fine clothes and other luxuries which her husband cannot afford to give her. He is a chemist, working on a salary of \$5 a week, barely enough to pay for one of her hats. Temptation comes to this family in the form of a proposal that Reynolds, the husband, shall give his O. K. to a grade of cement much inferior to the one called for in the specifications for a big reward. The reward is to be \$40,000. At first Reynolds rejects the offer indignantly, but the contractor sees that the wife is grasping and pleasure-loving, and he continues his attack on the husband's honor through her. Eventually the wife wins the day, and the husband accepts the graft. But the money does not bring happiness. As soon as Mrs. Reynolds' social position is bettered she sees other people who are a little better off than she is, and the more she has the more she covets.

In the end the sins of the pair are brought home in a sensational way when the dam which had been constructed of inferior cement is swept away by a flood and hundreds of innocent lives are sacrificed. Reynolds decides upon a startling and shocking retribution.

In the original cast of "Fine Feathers" the leading roles were enacted by Wilton Lackaye, Robert Edison, Max Fegman, Lolla Robertson and Rose Coghlan. The Piffle Players, therefore, will have distinguished artists as their guides.

B. F. Keith's—High-class Vaudeville.

Nora Bayes will be at B. F. Keith's Theater this week, the center of the attractions, with James and Bennie de Dance, presented by a company of



Thornton, the wit and the popular balladist, leading the supporting forces. Miss Bayes will offer "Songs and Foolishness," and the Thorntons will offer "The European Comedy Eccentric." Joe Jackson, Allan Dinehart, "The Measles Man in the World," Frank Wood and Bunce Wyde, Vera Berliner, Lucy Gillette, Bert Crossman and Helmy Stewart, and the Heart-Beats News Pictorial.

Today Eddie Foy and the seven little Foyes will lead the bill at the two vaudeville theaters. Other numbers will be Dunbar's Nine White Hussars, Jane Connolly and Company, Emily Darrell and Charley Conway, Hazel Cox, the Skaters Brouckmans and "Bobby," and Weber and Capitola.

Gaiety—"Rosie Posy Girls."

The attraction at the Gaiety for this week will be "The Rosie Posy Girls," under the personal direction of the veteran manager, Peter Clark, which is a sufficient guarantee that it contains many interesting novelties. One of these is a real tangenta number by a number of girls from the Barbary coast of San Francisco and featuring Earl and Marie Gates. The act is booked for the Panama-Pacific Exposition and will leave for San Francisco immediately after the conclusion of the Rosie Posy Girls' season. This year Manager Clark offers a two-act musical extravaganza called "The Love Club." Totten Smith is responsible for the book.

The play opens at the club that has been organized by a clever woman and with the assistance of a wonderful perfume which creates an atmosphere of affectionate doings leads to many weird and comic situations. Among the principals who will be company are Jeanette Young, Harry, Bert Wiggins, Harry La Van, Walter and Jane Pearson, "Billie," Friday, Sarah Hyatt and Jeanette Mohr. Friday night will be country store night at which performance Manager Peck has selected many gifts for distribution, some of them having been selected for the children as well as the ladies and gentlemen.

The New York Hippodrome success, "America," will be shown on Monday, Tuesday, and Wednesday. This film has been made under the personal supervision of the Shuberts.

The piece de resistance on Thursday and Friday will be George Kline's production of "Antony and Cleopatra," which will include Marion Leonard, Keystone, and other famous comedians, timely views taken within the war zone, and other film attractions.

"The Master Mind," one of the most thrilling plays dealing with the machinations of a great brain gone awry, will be the offering of the Piffle Players next week. This play concerns a capable man who elects to become a criminal in order to be avenged on a district attorney who has convicted his brother of murder. This avenger plots a terrible vengeance, emulating the role of a madman, and comes to him as a young girl who is the climax comes when the Master Mind is won over to the side of right by the soft influence of love. It is a dramatic story told with a pitiful spirit. Carl Erickson will be seen in the role of the villain, and Edmund Breesa, who played it for a whole season at the Harris Theater, New York.

"The Happy Widows." At the Gaiety Theater next week the "Happy Widows" company is to be the attraction. The company is headed by Joseph K. Watson and Murray J. Simmons, and will offer a military musical comedy in two acts entitled "In Dreamy Stars." Fifty people in addition to the stars are employed. Special music and headline vaudeville specialties are additional features. The vehicle used this season is a travesty on the present uprising in Mexico.

Feature Films. At Moore's Strand Theater the main attraction on Monday, Tuesday and Wednesday of next week will be the latest Shubert production, "The Mystery of Edwin Drood," taken from the story of the same title by Charles Dickens, and posited by a company headed by Tom Terrier. On Thursday a feature entitled "Land of the Lost" will be the main attraction. On Friday and Saturday will be seen "The Spy," presenting a dramatic incident in the early history of our country.

Feature Films. At Moore's Garden Theater, the principal attraction on Monday and Tuesday of next week will be George Kline's latest production, "Lion of Venice," taken with the aid and support of the Venetian government. On Wednesday and Thursday will be seen "The Sky Monster." On Friday will be shown a simulation of the play, "Next in Command," in which John Drew starred a few seasons ago. "The Broken Promise," a film story laid along new lines, will finish out the week on Saturday.

"The Heart of Paddy Whack." The annual appearances of Chauncey Olcott in Washington are interesting events of the theatrical season. This year Mr. Olcott will again be seen at the Columbia and in a new comedy entitled "The Heart of Paddy Whack," by Rachel Crothers, who is already known for her successes, "Young Wisdom," "A Man's World," and "The Three of Us." Many months ago Henry Miller and Mr. Olcott

agreed that an entirely new style of Irish comedy would be required for Mr. Olcott this season and Miss Crothers is said to have written a play differing in many ways from the stereotyped Irish drama and one filled with both sentiment and humor. Its scenes are laid in a rural Irish village in 1830, permitting much color and quaintness in scenic settings and costumes. Mr. Olcott plays the role of a middle aged bachelor who finds his newly returned ward playing havoc with his heart.

There are many national institutions. Every country is identified not only by its policy of government but by its arts, its music, its literature, and in these days, its dancing. The classic dance seems to belong to Greece and, with few exceptions, she is welcome to it. The high and fling and the pipe dances are as Scotch as the thistle. Russia has her swirling dances, and Turkey the derwisches. France has the glide, or the boulevard glide, as it is more commonly known in America, and England the minuet and slow dreamy waltz. The American national dance might be called the Indian Omaha, or Buffalo dance, later the negro buck and wing, still later the cakewalk, and today what is generally known as "society dances," or the hestation, turkey trot, and the like.

A particularly worthy exponent of the American style of dancing is Inez Bauer, at present playing Daphne Florette, the temperamental Pittsburgh show girl, with Victor Morley in "My Best Girl," which comes to the Columbia Theater tomorrow night.

Miss Bauer is a young woman to be reckoned with. Already she has accomplished what many women fail to do in a lifetime, commanding recognition as one of the foremost terpsichorean artists in America and considered as well as an actress and singer of uncommon ability, and able to fill engagements with the best company on the road at a very handsome salary. Miss Bauer was the dancing feature with Kitty Gordon in "The Enchantress," and has graced the stages of almost all of the New York theaters.

ACTOR OVERWHELMED WITH RUBAIYATS

Guy Bates Post, who is coming next week to the Belasco Theater in Richard Walton Tully's spectacular Persian romance, "Omar, the Tentmaker," is becoming genuinely alarmed at the constant inundations of copies of the "Rubaiyat" which he receives from admirers. During his eight months' engagement in New York Mr. Post received nearly 400 such gifts, and they continue to arrive in large batches weekly. The explanation is simple enough. Persons who do not even know the eminent actor are so impressed with his magnificent interpretation as Omar Khayyam that they hasten to send him a token of their appreciation in the form of a copy of the quatrain.

"Rubaiyat" Some of the editions are simple souvenir editions, others are beautiful works of art, bound in vellum and illustrated with rare paintings. Already Mr. Post's library is overrun with "Rubaiyats," and if the flood keeps on the stage, Omar fears he will have to build a new house especially to accommodate his numerous copies of the immortal quatrain.

One of the most elegant of the big vaudeville dancing revues, "The Jardin de Dance," presented by a company of

eight terpsichorean exponents of the latest dance numbers, will be the headline attraction at the Cosmos this week. Rutledge, Pickering and company will furnish the dramatic feature of the program, a farce in one act, entitled "The Fatted Calf." Harry Sterling will appear in specialties and Evans and Vidocq in black-face minstrelsy. Owen Wright is promised in mimicry and monologue, and another novelty is promised in Adelaide and Henry. The Hearst-Selig Pictorial news, including pictures of the European war, will head a series of photoplays, and many at the matinee the bill will be changed.

Halverson's "Entrance of the Bojars," "America," will be shown on Monday, Tuesday, and Wednesday. This film has been made under the personal supervision of the Shuberts.

The piece de resistance on Thursday and Friday will be George Kline's production of "Antony and Cleopatra," which will include Marion Leonard, Keystone, and other famous comedians, timely views taken within the war zone, and other film attractions.

"The Master Mind," one of the most thrilling plays dealing with the machinations of a great brain gone awry, will be the offering of the Piffle Players next week. This play concerns a capable man who elects to become a criminal in order to be avenged on a district attorney who has convicted his brother of murder. This avenger plots a terrible vengeance, emulating the role of a madman, and comes to him as a young girl who is the climax comes when the Master Mind is won over to the side of right by the soft influence of love. It is a dramatic story told with a pitiful spirit. Carl Erickson will be seen in the role of the villain, and Edmund Breesa, who played it for a whole season at the Harris Theater, New York.

"The Happy Widows." At the Gaiety Theater next week the "Happy Widows" company is to be the attraction. The company is headed by Joseph K. Watson and Murray J. Simmons, and will offer a military musical comedy in two acts entitled "In Dreamy Stars." Fifty people in addition to the stars are employed. Special music and headline vaudeville specialties are additional features. The vehicle used this season is a travesty on the present uprising in Mexico.

Feature Films. At Moore's Strand Theater the main attraction on Monday, Tuesday and Wednesday of next week will be the latest Shubert production, "The Mystery of Edwin Drood," taken from the story of the same title by Charles Dickens, and posited by a company headed by Tom Terrier. On Thursday a feature entitled "Land of the Lost" will be the main attraction. On Friday and Saturday will be seen "The Spy," presenting a dramatic incident in the early history of our country.

Feature Films. At Moore's Garden Theater, the principal attraction on Monday and Tuesday of next week will be George Kline's latest production, "Lion of Venice," taken with the aid and support of the Venetian government. On Wednesday and Thursday will be seen "The Sky Monster." On Friday will be shown a simulation of the play, "Next in Command," in which John Drew starred a few seasons ago. "The Broken Promise," a film story laid along new lines, will finish out the week on Saturday.

"The Heart of Paddy Whack." The annual appearances of Chauncey Olcott in Washington are interesting events of the theatrical season. This year Mr. Olcott will again be seen at the Columbia and in a new comedy entitled "The Heart of Paddy Whack," by Rachel Crothers, who is already known for her successes, "Young Wisdom," "A Man's World," and "The Three of Us." Many months ago Henry Miller and Mr. Olcott

agreed that an entirely new style of Irish comedy would be required for Mr. Olcott this season and Miss Crothers is said to have written a play differing in many ways from the stereotyped Irish drama and one filled with both sentiment and humor. Its scenes are laid in a rural Irish village in 1830, permitting much color and quaintness in scenic settings and costumes. Mr. Olcott plays the role of a middle aged bachelor who finds his newly returned ward playing havoc with his heart.

There are many national institutions. Every country is identified not only by its policy of government but by its arts, its music, its literature, and in these days, its dancing. The classic dance seems to belong to Greece and, with few exceptions, she is welcome to it. The high and fling and the pipe dances are as Scotch as the thistle. Russia has her swirling dances, and Turkey the derwisches. France has the glide, or the boulevard glide, as it is more commonly known in America, and England the minuet and slow dreamy waltz. The American national dance might be called the Indian Omaha, or Buffalo dance, later the negro buck and wing, still later the cakewalk, and today what is generally known as "society dances," or the hestation, turkey trot, and the like.

A particularly worthy exponent of the American style of dancing is Inez Bauer, at present playing Daphne Florette, the temperamental Pittsburgh show girl, with Victor Morley in "My Best Girl," which comes to the Columbia Theater tomorrow night.

Miss Bauer is a young woman to be reckoned with. Already she has accomplished what many women fail to do in a lifetime, commanding recognition as one of the foremost terpsichorean artists in America and considered as well as an actress and singer of uncommon ability, and able to fill engagements with the best company on the road at a very handsome salary. Miss Bauer was the dancing feature with Kitty Gordon in "The Enchantress," and has graced the stages of almost all of the New York theaters.

ACTOR OVERWHELMED WITH RUBAIYATS

Guy Bates Post, who is coming next week to the Belasco Theater in Richard Walton Tully's spectacular Persian romance, "Omar, the Tentmaker," is becoming genuinely alarmed at the constant inundations of copies of the "Rubaiyat" which he receives from admirers. During his eight months' engagement in New York Mr. Post received nearly 400 such gifts, and they continue to arrive in large batches weekly. The explanation is simple enough. Persons who do not even know the eminent actor are so impressed with his magnificent interpretation as Omar Khayyam that they hasten to send him a token of their appreciation in the form of a copy of the quatrain.

"Rubaiyat" Some of the editions are simple souvenir editions, others are beautiful works of art, bound in vellum and illustrated with rare paintings. Already Mr. Post's library is overrun with "Rubaiyats," and if the flood keeps on the stage, Omar fears he will have to build a new house especially to accommodate his numerous copies of the immortal quatrain.

One of the most elegant of the big vaudeville dancing revues, "The Jardin de Dance," presented by a company of

eight terpsichorean exponents of the latest dance numbers, will be the headline attraction at the Cosmos this week. Rutledge, Pickering and company will furnish the dramatic feature of the program, a farce in one act, entitled "The Fatted Calf." Harry Sterling will appear in specialties and Evans and Vidocq in black-face minstrelsy. Owen Wright is promised in mimicry and monologue, and another novelty is promised in Adelaide and Henry. The Hearst-Selig Pictorial news, including pictures of the European war, will head a series of photoplays, and many at the matinee the bill will be changed.

Halverson's "Entrance of the Bojars," "America," will be shown on Monday, Tuesday, and Wednesday. This film has been made under the personal supervision of the Shuberts.

The piece de resistance on Thursday and Friday will be George Kline's production of "Antony and Cleopatra," which will include Marion Leonard, Keystone, and other famous comedians, timely views taken within the war zone, and other film attractions.

"The Master Mind," one of the most thrilling plays dealing with the machinations of a great brain gone awry, will be the offering of the Piffle Players next week. This play concerns a capable man who elects to become a criminal in order to be avenged on a district attorney who has convicted his brother of murder. This avenger plots a terrible vengeance, emulating the role of a madman, and comes to him as a young girl who is the climax comes when the Master Mind is won over to the side of right by the soft influence of love. It is a dramatic story told with a pitiful spirit. Carl Erickson will be seen in the role of the villain, and Edmund Breesa, who played it for a whole season at the Harris Theater, New York.

"The Happy Widows." At the Gaiety Theater next week the "Happy Widows" company is to be the attraction. The company is headed by Joseph K. Watson and Murray J. Simmons, and will offer a military musical comedy in two acts entitled "In Dreamy Stars." Fifty people in addition to the stars are employed. Special music and headline vaudeville specialties are additional features. The vehicle used this season is a travesty on the present uprising in Mexico.

Feature Films. At Moore's Strand Theater the main attraction on Monday, Tuesday and Wednesday of next week will be the latest Shubert production, "The Mystery of Edwin Drood," taken from the story of the same title by Charles Dickens, and posited by a company headed by Tom Terrier. On Thursday a feature entitled "Land of the Lost" will be the main attraction. On Friday and Saturday will be seen "The Spy," presenting a dramatic incident in the early history of our country.

Feature Films. At Moore's Garden Theater, the principal attraction on Monday and Tuesday of next week will be George Kline's latest production, "Lion of Venice," taken with the aid and support of the Venetian government. On Wednesday and Thursday will be seen "The Sky Monster." On Friday will be shown a simulation of the play, "Next in Command," in which John Drew starred a few seasons ago. "The Broken Promise," a film story laid along new lines, will finish out the week on Saturday.

"The Heart of Paddy Whack." The annual appearances of Chauncey Olcott in Washington are interesting events of the theatrical season. This year Mr. Olcott will again be seen at the Columbia and in a new comedy entitled "The Heart of Paddy Whack," by Rachel Crothers, who is already known for her successes, "Young Wisdom," "A Man's World," and "The Three of Us." Many months ago Henry Miller and Mr. Olcott

agreed that an entirely new style of Irish comedy would be required for Mr. Olcott this season and Miss Crothers is said to have written a play differing in many ways from the stereotyped Irish drama and one filled with both sentiment and humor. Its scenes are laid in a rural Irish village in 1830, permitting much color and quaintness in scenic settings and costumes. Mr. Olcott plays the role of a middle aged bachelor who finds his newly returned ward playing havoc with his heart.

There are many national institutions. Every country is identified not only by its policy of government but by its arts, its music, its literature, and in these days, its dancing. The classic dance seems to belong to Greece and, with few exceptions, she is welcome to it. The high and fling and the pipe dances are as Scotch as the thistle. Russia has her swirling dances, and Turkey the derwisches. France has the glide, or the boulevard glide, as it is more commonly known in America, and England the minuet and slow dreamy waltz. The American national dance might be called the Indian Omaha, or Buffalo dance, later the negro buck and wing, still later the cakewalk, and today what is generally known as "society dances," or the hestation, turkey trot, and the like.

A particularly worthy exponent of the American style of dancing is Inez Bauer, at present playing Daphne Florette, the temperamental Pittsburgh show girl, with Victor Morley in "My Best Girl," which comes to the Columbia Theater tomorrow night.

Miss Bauer is a young woman to be reckoned with. Already she has accomplished what many women fail to do in a lifetime, commanding recognition as one of the foremost terpsichorean artists in America and considered as well as an actress and singer of uncommon ability, and able to fill engagements with the best company on the road at a very handsome salary. Miss Bauer was the dancing feature with Kitty Gordon in "The Enchantress," and has graced the stages of almost all of the New York theaters.

ACTOR OVERWHELMED WITH RUBAIYATS

Guy Bates Post, who is coming next week to the Belasco Theater in Richard Walton Tully's spectacular Persian romance, "Omar, the Tentmaker," is becoming genuinely alarmed at the constant inundations of copies of the "Rubaiyat" which he receives from admirers. During his eight months' engagement in New York Mr. Post received nearly 400 such gifts, and they continue to arrive in large batches weekly. The explanation is simple enough. Persons who do not even know the eminent actor are so impressed with his magnificent interpretation as Omar Khayyam that they hasten to send him a token of their appreciation in the form of a copy of the quatrain.

"Rubaiyat" Some of the editions are simple souvenir editions, others are beautiful works of art, bound in vellum and illustrated with rare paintings. Already Mr. Post's library is overrun with "Rubaiyats," and if the flood keeps on the stage, Omar fears he will have to build a new house especially to accommodate his numerous copies of the immortal quatrain.

One of the most elegant of the big vaudeville dancing revues, "The Jardin de Dance," presented by a company of

eight terpsichorean exponents of the latest dance numbers, will be the headline attraction at the Cosmos this week. Rutledge, Pickering and company will furnish the dramatic feature of the program, a farce in one act, entitled "The Fatted Calf." Harry Sterling will appear in specialties and Evans and Vidocq in black-face minstrelsy. Owen Wright is promised in mimicry and monologue, and another novelty is promised in Adelaide and Henry. The Hearst-Selig Pictorial news, including pictures of the European war, will head a series of photoplays, and many at the matinee the bill will be changed.

Halverson's "Entrance of the Bojars," "America," will be shown on Monday, Tuesday, and Wednesday. This film has been made under the personal supervision of the Shuberts.

The piece de resistance on Thursday and Friday will be George Kline's production of "Antony and Cleopatra," which will include Marion Leonard, Keystone, and other famous comedians, timely views taken within the war zone, and other film attractions.

"The Master Mind," one of the most thrilling plays dealing with the machinations of a great brain gone awry, will be the offering of the Piffle Players next week. This play concerns a capable man who elects to become a criminal in order to be avenged on a district attorney who has convicted his brother of murder. This avenger plots a terrible vengeance, emulating the role of a madman, and comes to him as a young girl who is the climax comes when the Master Mind is won over to the side of right by the soft influence of love. It is a dramatic story told with a pitiful spirit. Carl Erickson will be seen in the role of the villain, and Edmund Breesa, who played it for a